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Téma práce: **Úvahy o viktoriánské literatuře v denících Virginie Woolfové**
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Zásady pro vypracování:

Autorka se ve své práci zaměří na deníkovou tvorbu Virginie Woolfové, která bývá velmi často zastíněna zájmem literárních kritiků o románovou a povídkovou tvorbu této průkopnice modernistické estetiky. V úvodní kapitole zmapuje žánrovou specifičnost deníku a deníkové tvorby. Učiní tak s cílem vytvořit výchozí oporu pro praktickou část práce, ve které předloží detailní analýzu deníkové tvorby Virginie Woolfové. Hlavní důraz zde bude klást na pozornost, kterou Woolfová věnuje úvahám o povaze, kvalitách a nedostacích viktoriánské literární estetiky, vůči které se modernisté obecně vymezovali. Autorka posoudí, jak se Woolfová k viktoriánské literatuře kriticky staví, jak ji hodnotí a zda se její hodnocení v esejích a denících prolínají. Práci uzavře kapitola, která z předchozích dílčích zjištění vyvodí závěry obecnější povahy.

Seznam doporučené literatury:

Woolf, Virginia, and Anne Olivier Bell. *The Diary of Virginia Woolf*. Vol. 1, London: The Hogarth Press, 1977. Woolf, Virginia, and Anne Olivier Bell. *The Diary of Virginia Woolf*. Vol. 2, London: The Hogarth Press, 1978. Woolf, Virginia, and Anne Olivier Bell. *The Diary of Virginia Woolf*. Vol. 3, London: The Hogarth Press, 1980. Woolf, Virginia, and Anne Olivier Bell. *The Diary of Virginia Woolf*. Vol. 4, London: The Hogarth Press, 1982. Woolf, Virginia, and Anne Olivier Bell. *The Diary of Virginia Woolf*. Vol. 5, London: The Hogarth Press, 1984. Woolf, Virginia. *The Common Reader*. Vol. 1, Vintage Publishing, 2003. Woolf, Virginia. *The Common Reader*. Vol. 2, Vintage Classics, 2003. Blair, Emily. *Virginia Woolf and the Nineteenth-Century Domestic Novel*. SUNY Press, 2007. Cuddy-Keane, Melba. *Virginia Woolf, the Intellectual, and the Public Sphere*. London: Cambridge University Press, 2003. McNeille, Andrew, Ed. „Modern Fiction,“ in *The Essays of Virginia Woolf*. Vol. 4, London: The Hogarth Press, 1984. Merry, Bruce. „The Literary Diary as a Genre.“ *The Maynooth Review / Revueú Mhá Nuad* 5, no. 1, 1979. Hewitt, Gouglas. *English Fiction of the Early Modern Period 1890-1940*. New York: Longman, 1988. Munns, Jessica. *Recording and Reordering: Essays on the Seventeenth- and Eighteenth-century Diary and Journal*. ed. Dan Doll, and Jessica Munns, Lewinsburg: Bucknell University Press, 2006. Schwarz, Daniel. *Reading The Modern British And Irish Novel, 1890-1930*. Malden, MA: Blackwell Pub, 2005. Berman, Jessica. *A Companion to Virginia Woolf*. John Wiley & Sons Ltd., 2016. Gannett, Cinthia. *Gender and the Journal: Diaries and Academic Discourse*. Albany: State University of New York Press, 1992

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Kateřina Koditková

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ANNOTATION

This bachelor thesis inspects modernist writer Virginia Woolf's diary collection, focusing on comments concerning Victorian writers and their writing style. Using the analysis method, the diary entries are studied together with her published essays proclaiming the correct modernist literary writing approach. The paper attempts to confirm and contradict Woolf's opinions on the Realist writing problematics. The main focus is put on writing tradition like character and plot style and comments towards Victorian writers.

KEYWORDS

diary, journal, modernist, modernism, Woolf, Virginia, Victorian, realist, realism, literature, writing

NÁZEV

Úvahy o viktoriánské literatuře v denících Virginie Woolfové

ANOTACE

Tato bakalářská práce zkoumá sbírku deníků modernistické spisovatelky Virginie Woolfové se zaměřením na komentáře týkající se viktoriánských spisovatelů a jejich stylu psaní. Pomocí metody analýzy jsou studovány záznamy v denících spolu s jejími publikovanými eseji hlásajícími správný přístup k modernistickému literárnímu psaní. Tato práce se pokouší potvrdit a vyvrátit názory Woolfové na problematiku realistického stylu psaní. Hlavní důraz je kladen na tradice ve spisovatelství, jako je postava nebo zápletka a komentáře na viktoriánské spisovatelům.

KLÍČOVÁ SLOVA

deník, modernista, modernismus, Woolfová, Virginie, viktoriánský, realista, realismus, literatura, psaní

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Introduction

Virginia Woolf is a significant figure for the modernist era in literature. Being raised in the Victorian manner, she comes to despise the Victorian tradition and conventionalism. As a feminist, she advocates against Victorian gender dynamics. Apart from being a well-known writer, essayist, publisher, literary critic, philosopher and feminist, Woolf also devoted some of her time to diary-keeping. A tradition popular between people and almost obligatory for women at that time. This research's motivation is rooted in the general understanding of what the diary or journal is supposed to represent: a place for the freedom of speech. The author of this document can write anything they desire. This writing piece can serve as an instrument of free expression, giving the Victorian woman opportunity to speak her mind without consequences. All this makes the diary or journals a source of the most truthful information regarding the originator's opinions. In the past, many personal diaries were destroyed either by the author or after their death by close friend or relatives. Writers, like Katherine Mansfield, wrote messages containing their wish for their diaries and personal correspondence to be destroyed.

On the other hand, journals of many famous individuals are sometimes edited and published for public amusement. Virginia Woolf's diary collection was published posthumously by her husband, Leonard Woolf. Since there is no known reason for coming to the conclusion that Virginia Woolf intended to publish her diaries during her lifetime or post-mortem, it is possible to believe in the verity of its contents.

To put these words in perspective, through her life, and especially when she started her career as a Literary critic and writer, her resentment towards Victorianism started extending from the social issue focus to literature and writing. She expresses this resentment even publicly. One excellent example is her well-known essays: "Mr. Bennett and Mrs. Brown" and "Modern Fiction", where she speaks loudly about her disapproval of Victorian writers and their works. She views their work as uninventive, stubborn, and most importantly, materialistic. Suppose these opinions are genuine or just something that she wanted to publish to emphasise her love for the modernist writing style or maybe other reasons. In other words, any piece of writing that was created for the public eye by its author carries only the kind of information that the creator wants to share with the world. However, diaries are created for the exact opposite reasons. The question is if and how the diary can assist in possible confirmation or, on the contrary, refutation of Woolf's deliberations.

Since Virginia Woolf's writing evolved through time, she kept her diary, and with it, the recognition of her talent by the public. The changes were apparent in her writing and her opinions on other writers and their work, depending on the current circumstances. The aim is to determine whether Woolf published her essays with the whole truth of her opinions on realist writers like Arnold Bennett and fellow modernists.

In this analysis, focused on Woolf's opinions on Victorian writers and literature, her essays: "Mr. Bennett and Mrs. Brown" and "Modern Fiction" will be used as a reference since these essays focus on the studied problem of Victorian writing style. Woolf's entries are cross-referenced with her essays and analysed to find any correlations or antagonism in her sayings. It is essential to mention that the diary entries quoted and paraphrased throughout this analysis cover 1915 and 1941; therefore, the thesis focuses on publications, entries and other material covering this era.

The research focuses on two main topics connected to Woolf's published and private [i.e. diary included] statements. The paper starts with establishing the definition for the terms: diary and journal constituted to create a suitable base for the diary research. The definition is presented in connection to brief diary history and tradition of the diary-keeping while determining the essential contents and features present in Woolf's diaries.

The diary writing analysis focuses on Victorian writers' records and their writing, as the title of this theses suggests. The Victorian writing tradition seems to be problematic for two reasons in Woolf's eyes: first, the concept of character creation, which might be understood as the most crucial part of the story creation process, as, according to Woolf, brings reality to the story. Second is the writing style difference between the realists and modernists, based on the perception of reality. Each group [i.e., realists and modernists] sees the reality in different aspects of the story, which raises the question of what is so wrong with realist writing and makes Woolf lose the admiration for traditional writing strategies. This thesis also tries to answer targets the Victorian writers she mentions in her essays and diary entries. For example, in several diary entries, Woolf expresses her admiration to Lytton Strachey, a Victorian writer who, according to her essays on realist writing, should be just as bad as Arnold Bennett and other realists. She also dedicated her collection of essays, *The Common Reader*, to Strachey. What makes them so different that Woolf admires one but despises the other?

In summary, the two problems this thesis attempts to resolve concern: Firstly, Virginia Woolf's attitude on the writing tradition. What is it that she dislikes the realist writing, and does she follow her expressed beliefs to the fullest? Is she a modernist to the core?

Second, the people in her social circle. Is there a difference in her opinions depending on if the concerned person is a member of the same social group? Does she treat all Realist writers and their work the same, or are her sayings affected in some way?

Finally, to make all judgments objective, they are compared to assumptions of other researchers works.

1. Defining the diary and the journal

The diary is a complicated genre to define. In their book, Dan Doll and Jessica Munns accuse these forms of writing of their broadness, as they are very versatile in terms of their content specification.¹ The general understanding of the diary concept is that it should be a piece of writing which is dated, containing personal information, reproductions of past events and thoughts from the text originator. It is considered a document that no other, apart from the writer him or her-self, should be reading. Diaries are written mainly for the diarist's private purposes, as Adam Ewing from the *Cloud Atlas* says: "I come to my journal as a [Catholic] to a confessor."²

The words journal and diary are many times used and, also understood as synonyms to one another. Some academic literature also uses these terms interchangeably, for example, *Gender and the Journal: Diaries and Academic Discourse* by Cinthia Gannett. The only studied sources that show any reference about the terms having distinct differences in meaning definitions are *Encyclopaedia Britannica* and already mentioned *Gender and the Journal: Diaries and Academic Discourse*.

The slightly younger term of the two, diary, comes from Latin diari-um, translated as: daily. The definition of diary stated by online site *Encyclopaedia Britannica* describes diary as a "form of autobiographical writing, a regularly kept record of the diarist's activities and reflections. Written primarily for the writer's use alone, the diary has a frankness that is unlike writing done for publication."³

The same source [i.e. *Britannica*] also contains a separate definition for the journal as a word again of Latin origin. *Diurnal* is similar in meaning to the Latin translation of diary as in to belong to a day. The site states that journal is: "an account of day-to-day events or a record of experiences, ideas, or reflections kept regularly for private use that is similar to, but sometimes less personal than, a diary."⁴

¹ Dan Doll, and Jessica Munns, *Recording and Reordering: Essays on the Seventeenth- and Eighteenth-century Diary and Journal*, ed. Dan Doll, and Jessica Munns (Lewinsburg: Bucknell University Press, 2006), 19-21.

² David Mitchell, *Cloud atlas* (Random House Trade Paperbacks, 2004), 9

³ "Diary," *Encyclopedia Britannica*, last modified May 19, 2017, <https://www.britannica.com/art/diary-literature/>.

⁴ "Journal," *Encyclopedia Britannica*, last modified September 17, 1999, <https://www.britannica.com/art/journal-literatur/>.

In translation, these terms' meanings are so close that the interchangeability between their use is almost logical. On the other hand, by definition, these two citations show the difference between the two terms from each other. In other words, journals are used mostly for purposes of other nature than expressing personal and rather intimate information about the originator of the non-literary piece, which distinguishes it from the form of writing labelled as the diary. This can be seen also in the translation of the word "journal" to the Czech language, since the translated word leans in meaning to journalism, a field of published information. The definitions both share the basics with the general portrayal of the diary form. However, keep in mind, that neither diary nor journal is registered with the intention of publishing in writer's mind.

What should be added to this definition is an exciting observation done by C. Gannett. Her book includes several situations where gender influences the terminology she uses. According to her, diary-keeping activity has become a term used mostly between females, rather than male diary writers.⁵ This circumstance was also observed when reading other used documents like *On Diary* by Philippe Lejeune or essays in *Recording and Reordering*. Authors tend to connect the term "journal" with males more frequently. In other words, Gannett's study presents the idea of a journal being a more masculine term for a diary. Diary keeping was in bygone days viewed as a feminine activity; therefore, overtime men started using the word journal and its variations. She supports this by pointing out her personal experience with students who kept their own book of reflections and records in class noticing girls calling this book a diary, however, boys preferring the term journal as it sounded them more appropriate, according to their words.⁶

Nevertheless, both journal and diary share traits that make them similar to one another. Regardless of the form, they represent realistic writing, which is supposed to contain truthful and unedited information. D. Doll and J. Munns state, that apart from other literary forms, in this case, the originator of the text is both the author and editor,⁷ which is not a traditional approach. In the usual case, writers hire editors and proof-readers to assure their work to engage readers. As mentioned, neither diary nor journal is written for the public; therefore, there is no need for the text to be well readable and overall correct in the slightest. However, this perception of the diary changes through time and with different periods, we see more and more subgenres of the diary. Whatever the case, it is crucial to keep in mind that the diary/journal genre is a

⁵ Cinthia Gannett, *Gender and the Journal: Diaries and Academic Discourse* (Albany: State University of New York Press, 1992), ix-x.

⁶ Gannett, *Gender and the Journal*, ix-x.

⁷ Doll et al., *Recording and Reordering*, 10.

continuous spectrum which is not easily definable. “The diary is the point where life and literature meet.”⁸ “Although we all think we know what the diary is, in fact it is a protean genre with no fixed definition.”⁹

2. History of diary and journal origins

Journal and diary came to existence from need of past generations to record information. In his study, Philippe Lejeune traces the beginnings of writing with general traits of diary features, specifically: recording and dating, back to ancient Egypt. The account books of the ancient merchants can be compared to religious journals kept in the nineteenth century because of the layout of the information, divided into weeks and days, basically the same way, to pages and colons. Journal-like texts can be found throughout history in many periods and places. Romans published daily publications called “acta”, but up until the sixteenth century, any of these supposed daily records were not personal or confidential in any way shape or form.¹⁰ The texts using the form of the diary were mostly books used to keep a record of different origin and often not even written by just one person as this is the tradition in journal and diary-keeping.

Since Renaissance stressed the importance of a person as an individual, it is possible to see a particular contribution to the expansion of journaling and diary-keeping. As previously mentioned, P. Lejeune speaks of personalization of diary becoming relevant in the late Renaissance era when monks started to carry small “tablets attached to the belt” of their robe on which they used to write down their thoughts.¹¹ These “tablets” later developed into notebooks which earned the name diary or journal depending on their general form and purpose. Effie Botonaki, author of *Early Modern Women’s Diaries and Closets*, speaks of “Protestant guides” which introduced the idea of self-reflection or, as she calls it, self-examination. “Protestants wrote down their prayers, meditations, and self-examination in their diaries.” The Protestant manuals shifted the early diary-keeping from a free-time activity to a regular day to day routine.¹² However, protestants were not the only church with a manual for religious diary keeping. John Beadle created a similar document for the Christian type of spiritual notebook called: *The Journal or Diary of a Thankful Christian*.

⁸ Philippe Lejeune, *On Diary*, ed. Jeremy D. Popkin & Julie Rak (Honolulu: University of Hawai`i Press, 2009), 2.

⁹ Lejeune, *On Diary*, 10.

¹⁰ Lejeune, *On Diary*, 51-54.

¹¹ Lejeune, *On Diary*, 55-56.

¹² Doll et al., *Recording and Reordering*, 43.

In other words, the diary as we know it, birthed from a religious practice of self-examination created for religiously involved individuals, giving them a personal daily ritual and allowing them to speak their mind, but also giving some rules on how to do so. These writings with religious subtext are in the used literature named as the spiritual or religious journals and diaries.

According to some literature diary-keeping became a tradition to the English sometime in the seventeenth century.¹³ Returning to the previous paragraph, spiritual diary set the ground for a personal diary. *Early Modern Women's Diaries and Closets* introduce the concept of “closet” meaning that women in the sixteenth century closed themselves into their closets to pray and express whatever they had on their mind as this was their safe place.¹⁴

[Religious] diary writing forced a prescribed discourse into the already heavily censored female mouth; on the other hand, by allowing her to speak—and to do so as if no human ear would hear and criticize her—the diary became for its author, a textual closet, a room of her own.¹⁵

In other words, it is possible to see that the diary starts to approach the form that “defines” it nowadays. Although the first private diaries followed religious diary rules, they differed in their privacy and misterioso. This century also brings the first names of great diarists, such as Samuel Pepys, who wrote his diary for personal and history recording purposes. Men are mentioned more frequently as representatives of early diarists, which does not necessarily mean that diary writing was for men only. However, women still kept their diaries to themselves.

In contrast to the seventeenth century diary, eighteenth century brings more subgenres of a diary's writing form. One of the subgenres is a travel diary and already mentioned spiritual diary that had spread between the puritan population. Cynthia Griffin Wolff explains that this type of diary “was not to be a record of the events in his life [...] it was, rather, to be a faithful, accurate mirror.”¹⁶ Although the spiritual diary was not created for publishing, later in the century many diarists frequently intended the publication, for celebrity diaries became a popular source of entertainment. Although the numbers of issued diaries were still very low and most manuscripts.

¹³ [i.e.: Dinah Birch, Katy Hooper, *The Concise Oxford Companion to the English Literature*. (Oxford: Oxford University Press, 2012), 188.]

¹⁴ Doll et al., *Recording and Reordering*, 43-44.

¹⁵ Doll et al., *Recording and Reordering*, 43.

¹⁶ Cynthia Griffin Wolff, “Literary Reflections of the Puritan Character,” *Journal of the History of Ideas* 29, no.1 (Jan 2008): 13-32.

Nineteenth century brought the tradition of political diaries. One example of this phenomenon is *Memoirs* by Charles Grawille. This diary can be classified as autobiography because of the style in which it is written. On the other hand, the late nineteenth century brings cultural Realism, which projects to reader's literature preference. Therefore, writers started a new literary genre, using a diary in novels creating the diary novel which by the twentieth century took the world by storm. Some of the most notable examples of the twentieth century published diaries are Anne Frank and *The Diary of a Young Girl*, the two-volume *Journal* by André Gide, and the five-volume *Diary of Virginia Woolf*. Since this period diary publishing business bloomed which meant that diaries of famous people were regularly edited, printed and published. D. Doll and J. Munns claim that the diarists were much more frank with their diary-keeping in this era. In contrast to Classical period diarists, who usually rewrote the day's events just from the jottings they have made at the moment of happening, preceding to rewrite them in their diary days, sometimes weeks later.¹⁷

Finally, the twenty-first century and present-day technology enabled both journal and diary to expand in many subgenres. Social media sites like YouTube or Instagram created a space where people show pictures of their bullet and other kinds of journals or record videos reading their old diary entries. The internet contains many accounts for journaling fans and sites where people can write so-called "blogs", which are online written entries that the author shares with the public on dedicated sites.

Nowadays, both terms got their more specific use. On the one hand, there is journaling that became almost precisely a public concept. Originators of journals are usually the only authors of the document, but the contents are regularly uploaded online to share. Diary, on the other hand, seems to have kept its original secrecy. Any shared entry online is no longer referred to as a diary entry, but rather journal entry. Nevertheless, it also spread into other academic fields, usually as a record or study document.

In addition to this historical overview, there is a possible explanation for the missing examples of female diarists in the beginnings of diary-keeping tradition. "As historians have suggested, a number of women must have destroyed their diaries before they died whereas others asked their family to burn them after their death."¹⁸ At the beginning of the previous chapter is mentioned that neither diary nor journal has any set date of coming to existence. Therefore, it

¹⁷ Doll et al., *Recording and Reordering*, 11-12.

¹⁸ Doll et al., *Recording and Reordering*, 51.

is impossible to say with absolute certainty, that these autobiographical creations, of not only just ordinary people, before the Renaissance era were not just all destroyed.

Focusing on women diarists, some traceable documents contain their wishes for their correspondence, including journals or diaries to be dismantled or wholly annihilated. To give an example, a short story writer and a friend of Virginia Woolf, Katherine Mansfield in “her will of 14th of August 1922 left explicit instructions that Murry [i.e. her husband John Middleton Murry] should destroy her surviving documents.”¹⁹

Since women have often committed to journals the very sorts of things that would not have been allowed to become a part of public discourse, it’s quite understandable that many women would not want their journals read by others even after their deaths, and that they therefore would be likely to destroy parts or all of them or to request that they be destroyed.²⁰

C. Gannet comes with an interesting theory about the women’s diary and journal destructions. She suggests that the initiation did not come from the author many times but rather from the family of said diary creator. Their action probably emerged from fear of discovering unfortunate information by other family members like children, close relative, or famous individuals, even public.²¹ Protection of the diary originator’s persona between the family members and the perception of the family in the public eye could most certainly lead to the elimination or edition of at least some parts of the autobiographical writing contents, which we can read today. According to Gannet, even V. Woolf’s husband Leonard Woolf rigorously tore her diaries to pieces, “though they were later somewhat reconstructed.”²² Although, this statement’s accuracy is doubtful since it is general knowledge that her diaries were published on his initiative. It leads to the belief that although they may have been heavily edited, the diary entries still carry her real opinions.

Thankfully not all diaries did lose their existence in this process, although, the practice of diary and journal destruction is present even today.

¹⁹ Judy Simons, *Diaries and Journals of Literary Women from Fanny Burney to Virginia Woolf* (London: Macmillan Press LTD, 1990), 154.

²⁰ Gannett, *Gender and the Journal*, 122.

²¹ Gannett, *Gender and the Journal*, 121-124.

²² Gannett, *Gender and the Journal*, 123.

3. Fundamental aspects of diary and journal with division to subgroups

As previously mentioned, the diary is a form of autobiographical writing, although not every type has all the necessary features. There might be a temptation to say that all literary genres and forms are connected in their features and habits to the era that produced them. “But the diary stands outside these constraints;... [it] ...is an intimate journal, a personal dialogue between the writer and his private persona, in which anything can be discussed outside the push and pull of editorial fashion.”²³ There are no specified rules on how to write a diary. “A diary, if it is a real diary, has no avant-texte.”²⁴ Although, the works *Recording and Reordering, On Diary* and *Literary Reflections of the Puritan Character* mention examples of essential guides on keeping a diary created by the church.

To identify writing as diary writing, it must be a set of daily or at least regularly written, dated entries. The only thing that distinguishes it from other writing forms is the fact that it is spontaneous. P. Lejeune expresses that the real value of diary for the text originator and possible reader is hidden precisely in that the text is not rearranged or rewritten afterwards.²⁵ The entries written, keep their “present” form, which offers the reader in the future a kind of “trip to the past” and enables him to get to know the author.

According to the text’s writing style and purpose, diaries vary into different “genre” subgroups. Generally, diary and journal can be included in two genre types. First would be Autobiographical, a headlining term for the journal and diary subgenres that can be better described as non-fictional texts written about the diarist’s life and containing seemingly truthful transcripts of the author’s life. The second type is Fictional, specifically artificial diaries written by fictional characters, created for consumer society’s amusement, in one word: diary-novels. The examples mentioned in this division are based on personal observation of modern types and materials that mention specific subgenre creations through history while stressing the fact of diary being a genre intervening with many known genres and writing styles. Furthermore, since it is possible to come up with a countless number of diary subgenres, therefore, this chapter will cover just the most essential types which have historically preceded and therefore influenced Virginia Woolf’s diary creations.

²³ Bruce Merry, “The Literary Diary as a Genre.” *The Maynooth Review* 5, no. 1 (1979): 3.

²⁴ Lejeune, *On Diary*, 223.

²⁵ Lejeune, *On Diary*, 9-11.

This type of diary can also be found under the expression “spiritual”. As written in the chapter focusing on a diary from the historical perspective, it was already suggested that the most significant period for blooming of the genre was the era between the sixteenth and seventeenth century, when first diaries come to their existence. As Cynthia G. Wolff in her paper *Literary Reflections of the Puritan Character* implies, the Puritan spiritual diary was not dedicated to writing down entries on life events but rather self-reflect. It was a way of capturing emotional states, fright, bearing, misfortune, pleasure, wishes, and preserved for possible later examination or revision.²⁶ According to specific templates created by the Puritan church, these autobiographies were written, helping people write their self-reflections and prayers as later examining was a regular practice.

The way in which the Puritan defines himself in these autobiographies is strikingly different from the self-portraits that we find in the diaries: the diary is an effort in self-discovery, the unretouched reflection of the Puritan seen in isolation; the autobiography asserts an important, meaningful relationship between an individual life and the lives of other Puritans by presuming that the author can find in himself some kernel of wisdom or insight which may be imparted to his fellow Pilgrims.²⁷

Although this citation speaks on the Puritan man’s behaviour, this diary subgroup was equally open to women and men. Since the spiritual diary marks the imaginary point of diary and journal concept origination, there are no females in examples of the crucial specimen.²⁸

When focusing on the women and their diaries after the diary beginnings, it is possible to detect the interweaving of Religious diary form into their diary, which means that they combine feelings, prayers, wishes, and other with daily activity records in the entries.

As the name suggests, the travel diary, also called journal of exploration, is used to record trips, wayfaring and other activities connected with visiting and exploring places worldwide. The travel journal was popularized between the seventeenth and eighteenth century. It was almost the only bulky printed and sold a diary on the shelves. They fell into the most popular part of travel literature.²⁹

Just like Janet Schaw, travellers started to recognize the growth and importance of diary and applied it to write about their travels. As implied by Terry Reilly in his essay *Arthur Young’s Travels in France*, the growth in popularity of travel literature led the “Royal Society” to check

²⁶Wolff, “Literary Reflections of the Puritan Character,” 15-18.

²⁷Wolff, “Literary Reflections of the Puritan Character,” 26.

²⁸ Gannett, *Gender and the Journal*, 64- 119.

²⁹ Doll et al., *Recording and Reordering*, 91-92.

all travel works' accuracy and truthfulness before their publishing. Because with the popularity also grew the number of fake exploration stories. The set of rules included the obligatory travel diary written in a particular form that could be rewritten to its final form after the author returned to England.³⁰ This information can be supported if cross-referenced with the study on the seventeenth and eighteenth century diary by D. Doll and J. Munns. They talk about the moral as a justification for the existence of, not only, but primarily travel journals. They imply that the diary is an excellent instrument for captains and other workers in the travel business to justify their actions and support the claims of following and performing their duties religiously and without errors.³¹ As the moral aspect of a diary is not restricted just to the travel diary alone, it is safe to say that this possibly is the most useful aspect of the diary written by leaders and captains whose travels may have ended in disasters.

That travel journal is not following the traditional diary form is evident. For example, the tradition of one writer was not followed by George Eliot. He wrote together with "George Henry Lewes's travel journals, reporting on sightseeing trips they had shared and scenic beauties they had enjoyed together."³²

Travel diaries in modern-day eventually evolved into blogs and video logs which are later reconstructed into documentary works which either eliminate all of the more personal entries or edit them to just an unnecessary amount to keep readers and viewers interested.

The personal diary might be the most common diary type of all. Its roots are in the first spiritual diaries. The reason why personal diaries are also called secret diaries is that between the years 1780 and 1860, "no personal diary had yet been published. People wrote quite innocently, unaware of other people's diaries. It was unthinkable that this would ever appear in print."³³ The diary definition in the first chapter of this research paper is directly applicable to this diary type. In contrast to the travel diary, the travel journal ending up in the hands of a publisher is in much larger probability rate than the secret diary. This happens for many reasons, on the one hand, there are the uncensored controversial, intimate contents of the personal diary, and on the other hand the intentional destructions of its entries.

³⁰ Doll et al., *Recording and Reordering*, 122-124.

³¹ Doll et al., *Recording and Reordering*, 13-14.

³² Simons, *Diaries and Journals of Literary Women from Fanny Burney to Virginia Woolf*, 5.

³³ Lejeune, *On Diary*, 97.

Each mentioned diary-type had its set of reasons for why they were usually created. In the diary study *Diary Kinds and Functions, And Adolescents' Motives for Keeping a Diary* by Vanda L. Zammuner is the purpose of personal diary “to record events, personal thoughts, to write down poems and songs, to have friends write dedications to them, etc.”³⁴ Unfortunately, this definition applies just to the diary of a modern adolescent. Moreover, since it was said many times before that diary has no content restrictions, so let’s now focus on the more formative aspects.

A personal diary defined in time closer to V. Woolf’s diary release can be found in essay collection *On diary* in the chapter focusing on the composition of Authentic personal diary. The author speaks about the typical features like untidiness, discontinuity, gap fullness, allusiveness, redundancies, and receptivity of the writing, making it generally unpleasant to read.³⁵ Not that this necessarily has to be the point, precisely the opposite.

Because diaries are generally created for personal purposes, they are not bound by any rules. Personal diaries are usually allusive, as in: “Every written page holds in suspense, but only for the person who wrote it, an entire “reference” that the person can access solely through that writing but that is non-existent for any other reader.”³⁶ In other words, the complete opposite of what a literary text should do. The writing is “non-narrative: of course, each sequence tells something, etc., but it is not constructed like a story with a beginning, a middle and an end.”³⁷ The information in personal diary repletes a lot, which should not be happening when people write, but it is the natural way writing progresses. There is no reason for people to write their diaries to be easy to read and with all necessary components the literary text should have when they do not intend anyone else to see the contents. “Because the subject of the private/personal diary is always the self in one way or another, the construction of that self is inevitably the product of shaping and selection, in short, of art.”³⁸

The 18th century brought a season of fascination with Personal diary and made it the most popular subgenre to be borrowed by writers to create fictional storylines. The narrative written in diary form seems to pull in its readers for natural credibility, which is artificially recreated.

³⁴ Vanda Lucia Zammuner, *Diary kinds and functions, and adolescents' motives for keeping a diary* (Girona, Universidad de Girona, 2001), 1.

³⁵ Lejeune, *On Diary*, 169-171.

³⁶ Lejeune, *On Diary*, 170.

³⁷ Lejeune, *On Diary*, 170.

³⁸ Doll et al., *Recording and Reordering*, 13.

Nevertheless, some aspects make the diary narrative visibly different. An exciting idea suggested in the book *Recording and Reordering* is that the self in an authentic diary and fictional diary is drastically different. “That is, the self of the real human diarist is inevitably less monolithic, more polytypic; a human has more than one self in a way that a fictional character does not.”³⁹ Real people usually do not undergo any progress in their personality throughout their entry writing as well as there is no story to follow the character through.

Private diaries of writers do not usually have the problems that personal diaries have, since writers are far more experienced in the writing field than anyone whose livelihood does not revolve around writing. Writer’s journal is precisely what all volumes of *The Diary of Virginia Woolf* would be, for the most part, considered. It is a subgenre in which it is possible to include diaries and journals originated by writers. Some literature, like C. Gannett’s *Gender and the Journals*, place writer’s diary under a head term: academic diaries/journals, together with scientific journals, reading journals, and other diary-like scholarly writings which are many a time associated with men’s traditional writing. As C. Gannett says:

Men, quite clearly, have used the writer’s journal or commonplace book as a practice ground for more public writing, but for many women writers the journal has been essential, partly because it was a form they were already comfortable with as women, and partly because of its patient receptivity.⁴⁰

Bruce Merry in his work, *The Literary Diary as a Genre*, inspects diaries of famous writers in more detail. Some of his findings include the repeated features in many writers’ notebooks, like the magnitude of contents. Never mind the scope of time in which these diaries were written; it is visible that famous writers’ diaries are lengthy compared to what would be considered a “standard” journal.⁴¹

The contents usually included observations, transcribed conversations, quotes, translations, lists of readings and reactions on those readings, epigrams, anecdotes, and most important notes and future writing ideas.⁴² Although these are the primary contents, as suggested before, diary, in general, is approached as a mute, lifeless confessor and even more by women. Since society has almost obligated women around the Victorian era to start keeping their journals regularly, women writers usually combined the personal contents with those of academic origin.

³⁹ Doll et al., *Recording and Reordering*, 13.

⁴⁰ Gannett, *Gender and the Journal*, 147.

⁴¹ Merry, “The Literary Diary as a Genre,” 4.

⁴² Gannett, *Gender and the Journal*, 188.

Therefore, when reading B. Merry's essay it is possible to see examples of writers and their diary entries where they focus on their life troubles, personal problems, mental health issues and use the diary to reflect on their feelings and resolve them by writing and trying to understand them. The essay shows examples of mental breakdowns, simple translations of poetry, records of exciting events, notes of inspiration, and others.⁴³ Showing that the writers diary can be described as a sort of a patchwork of entry types, making it a unique, unidentifiable writing collection.

Certainly, the diary can allow a writer to experiment with material or to develop a concept of individual style that can be refined and transferred to published work. The expression in diary form of anxieties that beset writers Conclusion over the processes of production informs our understanding of the genesis of a text and the problems surrounding it.⁴⁴

It is possible to consider these diaries as one of the essential sources for historians' research on the popular authors' lives. "Diaries published after their writer's death are not only models for edification. A diary might be published because it is beautiful,"⁴⁵ and worth displaying. As far as the accuracy of the information goes, in this part of the paper, it is safe to say that personal diaries contain more unfiltered truth about personal life than their correspondence or any other way of acquiring information about the person.

To summarise the past few chapters, diary plays an important role in people's lives for centuries. It is an interesting piece of writing that is hard to define although many have tried. There is no one correct definition to what diary is supposed to be, since many a diary serves a different purpose to its creator. The diary together with the journal started as synonymous words. Nowadays, the term "diary" is used to talk about a text, usually handwritten, that is personal and intended to remain private to the owner, or in some cases limited to close individuals like family or friends. The journal is still sometimes used as an equivalent the word to "diary" because of the close similarity in origin, and that the act of "journal-keeping" was probably the same activity as "diary-keeping" but done by men. Another possible way in which the journal differs from diary is that its entries are not usually as private. The most general definition that could be applied on diary writing consists of the terms on which most used literature, in the first part of this thesis, agrees. That being a text consisting of dated records. A closer description is not possible, since the only rules on diary keeping were given by the

⁴³ Merry, "The Literary Diary as a Genre," 1-19.

⁴⁴ Simons, *Diaries and Journals of Literary Women from Fanny Burney to Virginia Woolf*, 202-203.

⁴⁵ Lejeune, *On Diary*, 138.

Puritan/Protestant church, and even though they most probably started the diary trend in public, people stopped following the rules they were given. Therefore, it is possible to find journals and diaries both focusing on one specific theme and mixed matched ones.

The beginnings of diary-keeping tradition cannot be exactly dated since there is no fixed description of the form and as presented by Gannett, countless diaries were destroyed, before anyone got the idea to save them for publication.

Leonard Woolf published his wife's diaries for all people around the globe to read. This is an act which can be perceived from multiple opinion stand points. What is meant by this saying is that his decision can be understood by many as morally incorrect but also as an act of admiration and respect. On one hand he disrupted Virginia's privacy that is or better said was her diary representing. It was a place of freedom of speech. She could say anything which in the times of her living was unthinkable to do in public. On the other hand, Mr. Woolf gave people the opportunity to get to know her and her thinking, to understand her writing better. Also, since she included in her entries even notes on the political situation and similar topics, the historians can use them for their research too.

4. The realistic modernist character

In the essay: “Mr. Bennett and Mrs. Brown”, Woolf categorizes 19th-century writers into two groups: “the Edwardians”, also called the Realists, and “the Georgians”, otherwise the Modernists. The former group is represented by Herbert George Wells, John Galsworthy and A. Bennett, also recognized as representatives of Victorian writing. Although this essay mentions all of them for how they would use their method to portray reality into the train scene, she mainly focuses on Bennett’s prescription of what realism is.

According to the Bennetts interview cited by Woolf, an essential part of narrative creation is the character, which may as well be the only thing where their opinions meet. In her essay, Woolf acknowledges that the perception of a character in writer’s eyes changes depending on the number of factors, like the writer’s nationality. She also mentions a particular date that, as she says, the “human character changed.”⁴⁶ This date is recognized as December of 1910, represented by Samuel Butler’s book in Woolf’s essay.⁴⁷ Sadly, the published diaries do not go so far in the past as the year 1910 to see if she noted anything to see her assumption’s origin. On the other hand, she provides us with an illustration of the difference between a Victorian character of a cook and the same character but in her Modernist perspective, in “Mr. Bennett and Mrs. Brown”: “The Victorian cook lived like a leviathan in the lower depths, formidable, silent, obscure, inscrutable; the Georgian cook is a creature of sunshine and fresh air; in and out of the drawing-room, now to borrow the Daily Herald, now to ask advice about a hat.”⁴⁸ When focusing on the differences in the descriptions, the Victorian cook seems more real because the words used to describe him are more familiar to the human mind. They describe how he lives, his behaviour and the perception of him by others. In contrast, the Georgian cook is described more ambiguously. In the *International Fiction Review*, Ethel E. Cornwell interprets Woolf’s essay as that Victorian writers construct their characters based on the outside reality to help enhance the “real”. Cornwell analyses the mentioned essay and constructs the idea that reality does not last to be the same for everyone at any period as well as the writer’s and reader’s perception and interpretation of a character.⁴⁹ The reality of modernist character is hidden in its actions and way of thinking rather than external features as it is with the Victorian one. Cornwell says about the Edwardian reality the following:

Reality was based upon property—upon externals. Not so for Virginia Woolf, who had a very different concept of reality and a very different concept of character. It

⁴⁶ Virginia Woolf, *Mr. Bennett and Mrs. Brown* (London: The Hogarth Press, 1928), 2.

⁴⁷ Woolf, *Mr. Bennett and Mrs. Brown*, 2.

⁴⁸ Woolf, *Mr. Bennett and Mrs. Brown*, 2.

⁴⁹ Ethel F. Cornwell, “Virginia Woolf, Nathalie Sarraute, and Mary McCarthy: Three Approaches to Character in Modern Fiction,” *International Fiction Review* 4, no. 1 (January 1977): 4.

was the inner reality that she was concerned with, and to render that one must capture the myriad impressions and conflicting attitudes that one experiences simultaneously— not successively, in an orderly progression.⁵⁰

Returning to a cook's character, the Realist character is described by its creator for the reader. However, the Modernist one seems to allow the reader to create their own opinion and explain what the description means. Woolf comments on the character portrayal this way: "You see one thing in character, and I another. You say it means this, and I that. And when it comes to writing, each makes a further selection on principles of his own."⁵¹ It is apparent that in her mind, there is some understanding of the diversity of characters creation. Different people understand and treat the given characters in many different ways, and that is understandable. However, although Woolf claims for this to be natural and unquestionable in the essay, she still provides a critique on character creation, which she does not only in her essays but also in some of her early diary entries. For example, in the diary entry from the 3rd of July, 1919 she argues about the indefinability between her and her friends' understanding of a character. Their discussion concerns George Lansbury, the idealistic socialist leader and pacifist. Although the conversation does not bring any conclusion, her notes make one thing is obvious. Woolf is passionate about understanding people's characters.

To bring it a step further, in the discussed essay, Woolf decides to show the reader how different would the characterization of Mrs. Brown be if done by her previously mentioned Victorian rivals. She claims that H. G. Wells would dismiss the existence of Mrs. Brown completely and somewhat focused on the surrounding. Depicting to the reader a world of utopia "where every citizen is generous and candid, manly and magnificent, and rather like Mr. Wells himself."⁵² J. Galsworthy, on the other hand, would, according to her, maybe acknowledge her existence but only as an ugly unimportant piece of his world, and together with Wells, he would instead focus on the outside world out of the train coupe where Mrs. Brown is sitting. Lastly, A. Bennet's version of the same character would apart from the others stay on her person and not fled away from her presence altogether. However, in her opinion, he would focus more on her clothing rather than her mind, how she behaves, and what she thinks to show the reader what kind of woman she is.⁵³ What all these descriptions have in common is the focus point. Neither writer takes notice of the woman. Their mind is stuck to the view from the window next to her. As

⁵⁰ Cornwell, "Virginia Woolf, Nathalie Sarraute, and Mary McCarthy," 4.

⁵¹ Woolf, *Mr. Bennett and Mrs. Brown*, 8.

⁵² Woolf, *Mr. Bennett and Mrs. Brown*, 10.

⁵³ Woolf, *Mr. Bennett and Mrs. Brown*, 11.

written in her essay, “the Edwardians were never interested in character in itself”⁵⁴ emphasizing the materialist focal point in the tradition of Victorian writing. Moreover, this is what Virginia Woolf criticizes even in her diaries when it comes to character. The “reality” imitation is the core of her argument. As Victorian reality is hidden in the detailed descriptions of surroundings and helping reader project themselves into the scene as an observer, Woolf and other modernist writers try to make the character real by giving it a personality, which becomes noticeable through the characters flow of thought that navigates the reader through the story.

This bit of psychology and flow of thinking inspired the modernist style of writing known as the “stream of consciousness”, based on William James’s findings, a psychologist in whose papers was this term supposedly used first. Douglas Hewitt in his book *English Fiction of The Early Modern Period 1890-1940* inspects beginnings of the use of the “stream of consciousness”. He asserts that writers of the inspected time span are not always on the same page on how and why to use this method correctly, but they all aimed to portray the viewpoint of the character not influenced by the narrator. According to Hewitt’s work, this is an approach similar to what Virginia Woolf does with her characters in her fiction. There are only two changes that made the character more believable and real: “the conception of human personality” and “view of fiction -...-imitation of reality.”⁵⁵

Creating a believable character with a realistic feel is not an easy task, which would give any writer a reason to borrow ideas from the real world. In an entry from her first published diary written on April 18th, 1918, Woolf confesses to practising. She writes:

When people come to tea[,] I can[']t say to them, “Now wait a minute while I write an account of you.” They go, & it[']s too late to begin. And thus, at the very time that I’m brewing thoughts & descriptions meant for this page I have the heart breaking sensation that the page isn’t there; they’re spilt upon the floor. Indeed it[']s difficult to mop them up again.⁵⁶

To put her words in perspective: Woolf mentions that her diary keeping is a way for her to practice public writing and prevent her writing abilities from regression.⁵⁷ It also served to her

⁵⁴ Woolf, *Mr. Bennett and Mrs. Brown*, 10.

⁵⁵ Douglas J. Hewitt, *English Fiction Of The Early Modern Period 1890-1940* (New York: Longman, 1988), 112.

⁵⁶ Virginia Woolf, and Anne Olivier Bell. *The Diary of Virginia Woolf*. Vol. 1 (London: The Hogarth Press, 1977), 139.

⁵⁷ Woolf et al., *The Diary of Virginia Woolf*. Vol. 1, 266.

as a way to note ideas and trace her progression.⁵⁸ Therefore, it is possible to assume that her writers' diary served as a way of inspiration for other public writing. In the mentioned entry, she owns up to gather the inspiration for the characters of her novels from the core of real people she has met and got the opportunity to communicate with. Supporting this interpretation, H. Porter Abbott, in his paper *Character and Modernism: Reading Woolf Writing Woolf*, comments on the same citation: "Woolf's diary was a private extension of what went on every day in the salons of her set, usually at tea. ...Woolf conceived a plan to work on her diary every day immediately after tea, the better to catch characters before they faded, an anxiety she felt deeply."⁵⁹ In other words, while adding a comment on Woolf's diary-keeping routine in the context of her mental health, he also claims that she noted down the happenings and behaviour of the attendees during the tea time sessions, for possible future use, in her diary.

The previous paragraph implies that she is creating a character sketch passage in her entries, a common practice done by many writers. The essence of creating a character is not to know its name but to understand the behaviour, thinking, interests, and maybe not as much in Virginia Woolf's work, but also the appearance. The character sketches in her entries are not long, as she writes about people she knows personally and, as the context of the notes implies, they include ones that probably have not even been used. There is also no evidence of her ever rereading the texts. Nevertheless, what can be, in fact, justified is that she probably read her last entry before continuing to write another, since in some cases, she comments on them.

Her characteristics concern majorly her friends and people who were overall close to her. One short character sketch comes from 25th of July 1926, where she describes a Victorian writer Thomas Hardy:

What impressed me was his freedom, ease, & vitality. He seemed very "Great Victorian" doing the whole thing with a sweep of his hand (they are ordinary smallish ,curled up hands)& seating on great stock by literature; but immensely interested in facts; incidents; & somehow, one could imagine, naturalist swept off into imagination & creating without the thought of it's being difficult or remarkable; becoming obsessed; and living in imagination.⁶⁰

In this description, it is possible to see what she, as a modernist, places the most significant emphasis on. She focuses on the feeling and thoughts T. Hardy evokes in her mind, but she also

⁵⁸ Virginia Woolf, and Anne Olivier Bell. *The Diary of Virginia Woolf*. Vol. 3 (London: The Hogarth Press, 1980), 113.

⁵⁹ H. Porter Abbott, "Character and Modernism: Reading Woolf Writing Woolf," *New Literary History* 24, no. 2, *Reconsiderations* (Spring, 1993): 395.

⁶⁰ Woolf et al., *The Diary of Virginia Woolf*. Vol. 3, 100.

sprinkles in a bit of the way his body behaves. She characterises him as she would do a character in any of her novels. Thus, confirming her diaries to be a sort of learning project. D. Albright observes that her friends' character studies are often satirical and polished. He speculates, "if the cast of characters summoned up in her diary were a repertory company of potential Virginia Woolfs."⁶¹ Woolf believed that writing should not be personal, and as Cornwell writes, she also believed that personal identity was an illusion.⁶² If she used some of the character' sketches to represent herself in her stories, then Albright's speculation might be right in correlation with her disbelief in personalisation.

In a diary entry from the May 17, 1925, Woolf rewrites a statement of her friend Margaret C. L. Davies about her disappointment in Dickens's characters. Saying: "Why, she [i.e. Davies] said, should D.s [i.e. Dickens's] characters be like people, when he can't create people? - an interesting criticism, I think."⁶³ According to Woolf, Margaret was led to this statement as she explained her worries to Woolf. It is probable that the reason why Woolf inserted this statement into her diary was not just because she was generally interested in it, since it comes from her friend, but of the involvement of feelings. As Daniel R. Schwarz, in the book *Reading The Modern British And Irish Novel* says, "Woolf's aesthetic program enacts the value of feelings and emotion."⁶⁴ Looking back, this value of hers translates into the writing as well. Her characters are emotional beings, and she translates their feelings about everything around them to the readers. In the same chapter, Schwarz claims that her inclusion of personality in her fictional works was not through herself. She used writing to leave the personality behind but by expressing or describing feelings and emotions in her works.⁶⁵ She also rewrites Dostoyevsky's words in her diary "One must write from deep feeling."⁶⁶ Woolf is not appreciative of the Victorian interpretation of a well-written character because of what modernist perception made it. The reason why they seem to be so bland is the lack of psychological depth. The comment on Dickens's character creation strategy can be then understood as follows: To illustrate, Dickens does not create a person when making a character for his story but rather a picture of human actions in his plot, following given storyline in an imaginary world. On the other hand,

⁶¹ Daniel Albright, "Virginia Woolf as Autobiographer," *The Kenyon Review* 6, no. 4 (1984): 6.

⁶² Cornwell, "Virginia Woolf, Nathalie Sarraute, and Mary McCarthy," 4.

⁶³ Woolf et al., *The Diary of Virginia Woolf*. Vol. 3, 23.

⁶⁴ Daniel R. Schwarz, *Reading The Modern British And Irish Novel, 1890-1930* (Malden, MA: Blackwell Pub, 2005), 189.

⁶⁵ Schwarz, *Reading The Modern British And Irish Novel, 1890-1930*, 189.

⁶⁶ Virginia Woolf, and Anne Olivier Bell. *The Diary of Virginia Woolf*. Vol. 2 (London: The Hogarth Press, 1978), 248.

Woolf gives this creature a mind and ability to think about the world and life while feeling a certain way about it. This is what makes their characters different. Woolf uses a writing strategy based on psychological findings and by using it tries to recreate the reality of a person rather than its image.

5. Woolf's notion of methods and traditions in writing a fiction

The interpretation of reality through the character is not the only problem Woolf associates with Victorian writing. In the essay "Modern Fiction" Woolf advocates academic freedom. She wants modernist writers to dispose of all the literary methods used previously in history and create their own. She wants them to be free and not rely on any sets of rules to make their stories. At the same time, in her diary entry from November 18, 1924, she writes:

I think writing must be formal. The art must be respected... If one lets the mind run loose, it becomes egotistic: personal which I detest; like Robert Graves. At the same time the irregular fire must be there; & perhaps to lose it, one must begin by being chaotic, but not appear in public like that.⁶⁷

In other words, Woolf advocates a formal smoothness. She rejects art as a free expression of the artist's ego, unreserved personality, and distinctive expression. Hewitt understands this as Woolf's reference to the Victorian or so-called "traditional" form of plot resolving in the misapprehension of reality. To combine these statements into one coherent summary, she wants to encourage writers to create something new while keeping literature in order, not deviating from writing traditions. This most probably led to her rediscovery of reinterpreting reality to the reader and focusing on the "inner reality". Woolf's reality in her novels is based entirely on her characters' experiences and feelings. The focus is on what is happening in their mind in real-time rather than the reality surrounding them, as this is the typical Realist approach.

A journal article called "Virginia Woolf as Autobiographer" by Daniel Albright claims that she used her diary to practice her writing, among other things as established before, and to reflect on her writing.⁶⁸ In a diary entry from the 28th of November, 1928, just a month after her biographical novel, *Orlando*, she writes her opinions on inner and outer reality. She comments on how good her book in the eyes of the public and critiques is, nevertheless, there is a slight complaint apparent in her words. People liked how natural the story felt, but as she says, this was the result of externality. It is apparent that she becomes confused by this comprehension since the novel she wrote rebels to her conviction about how one should write as she presents

⁶⁷ Woolf et al., *The Diary of Virginia Woolf*. Vol. 2, 321-322.

⁶⁸ Albright, "Virginia Woolf as Autobiographer," 2-4.

it in more than one essay. In the entry, she seems to justify why she used external reality in the mentioned novel.

And what is my own position towards the inner and outer? I think a kind of ease & dash are good; -yes: I think even externality is good; some combination of them ought to be possible. The idea has come to me that what I want now to do is to saturate every atom. I mean to eliminate all waste, deadness, superfluity.... Waste, deadness, come from the inclusion of things that don[']t belong to the moment; this appalling narrative business of the realist: getting on from lunch to dinner: it is false, unreal, merely conventional.⁶⁹

What Albright seems to contest on Woolf is precisely what she in this note holds Victorians liable for. In connection to his statement that she uses diary keeping as a project to perfect her fiction, he says that her diary is, for the most part, exactly just her “getting on from lunch to dinner”. There is no reason to disagree since she keeps a record of what she did in a day, but also, her diary is not a novel. Therefore, it would be unfair to examine the whole diary as a representative of her work. Diary keeping is to rewrite reality and not to create as Woolf says in the quote.

Returning to the question of “traditional plot” brought up by Hewitt, it is generally understood as the most common structure used in fictional writing, consisting of five elements. These Elements are identified as an exposition or introduction to the story’s conflict, followed by rising action or build-up of tension in the story. In the middle, it is the climax, a significant turn in the story. Falling action calms the situation, and at the end, there traditionally is a resolution/denouement. Hewitt translates the Woolf’s statement as a rejection of tradition, and in the citation, Woolf asks other writers to strive for innovation in writing. However, in a closer examination of some of her novels, it is apparent that, although she acts in the name of change, she uses the “traditional” plot structure.

For example, the novel *To the Lighthouse* is introduced by Mrs. Ramsay inviting James to visit the lighthouse. The Rising action starts with Mr. Ramsay with Charles Tansley predicting the poor weather conditions and ends with Mr. Ramsay and Cam, and James going to the lighthouse. The climax point is indicated by James being praised by Mr. Ramsay, and from there, the falling action follows until the resolution represented by Lily finishing the picture. The same with *Mrs. Dalloway*: in the introduction, Clarissa presumably hears a pistol and the rising action follows. The suicide of Septimus indicates climax point, and the story is resolved by Clarissa getting the information of Septimus’s death. As these plot descriptions show, Woolf

⁶⁹ Woolf et al., *The Diary of Virginia Woolf*. Vol. 3, 209.

does not follow her wishes on changing the tradition. The books have some innovative ideas incorporated in them, like the division to sections rather than chapters in *Mrs. Dalloway* and the H shape devising parts in: *To the Lighthouse*. It is impossible to completely invalidate her claim as her writing style deviates from the previous trends. However, the plot's structure still follows the usual composition used for many years and still prevalent in the present days.

6. The dispute between Mrs. Woolf and Mr. Bennet alias the Modernist vs. the Realists

In "Modern Fiction", Woolf designates Arnold Bennett to be the worst among Victorian/realist authors. Her reasons are related to the absence of life in his characters. Seeing them go around in the story with their exciting lives, but we miss the inner perception of what is happening to them or around them. She says:

More and more they seem to us, deserting even the well-built villa in the Five Towns, to spend their time in some softly padded first-class railway carriage, fitted with bells and buttons innumerable; and the destiny to which they travel so luxuriously becomes more and more unquestionably an eternity of bliss spent in the very best hotel in Brighton.⁷⁰

Samuel Hynes, the author of the article "The Whole Contention between Mr. Bennett and Mrs. Woolf" interprets this direct quote from "Modern Fiction" not as a reprehension on Bennett's writing, in that that its highly dependent on the reality of the visuals and surroundings of a character in the story. Instead, he reads it as a sort of admiration towards Bennett's skill in characterization. He admits that the point Woolf was trying to achieve by this statement is not sufficiently visible. However, he admits that there is a notable "class-conscious disapproval in the well-built villa and the Brighton hotel."⁷¹ It is possible that Bennett read this essay and then reacted to one of Woolf's novels, *Jacobs Room* in particular, and attacked her ways of character construction as she had done about his. This was her reaction recorded in her diary entry from June 19, 1923:

People, like Arnold Bennett, say I can[']t create, or didn't in J's R[i.e. Jacobs Room], characters that survive. My answer is-but I leave that to the Nation: it's only the old argument that character is dissipated into shreds now; the old post-Dostoevsky argument. I daresay its true, however, that I haven't that "reality" gift. I insubstantise, wilfully to some extent, distrusting reality-its cheapness.⁷²

⁷⁰ Virginia Woolf, "Modern Fiction," in *The Common Reader*. Vol. 1, (Mariner Books, 2002), 159.

⁷¹ Samuel Hynes, "The Whole Contention between Mr. Bennett and Mrs. Woolf," *NOVEL: A Forum on Fiction* 1, no. 1 (Autumn 1967): 37.

⁷² Woolf et al., *The Diary of Virginia Woolf*. Vol. 2, 248.

Notably, the rest of this entry shows Woolf's disappointment in her own self as a writer. She questions her abilities in terms of character creation. She becomes uncertain about her stories being too personal, which would contradict her own statements about modern writing and the appearance of self in it being inappropriate. It appears through all the diaries that Woolf was doubtful of herself as a writer. In addition, at that time, Bennett was still admired for his work which may have been a reason for the emotional reaction Virginia Woolf had after reading his reaction to her book.

It is noteworthy that in the diary entries, the occasions on which Woolf mentions Bennett gradually and over time increase in number. Before Bennett and Woolf met in person, she does not mention him as much. The first record of the meeting is in the second diary, an entry from February 3, 1924: "I talked to Arnold Bennett, a lovable sea lion." She describes his appearance in these few notes. She shifts her focus on his monologues about women and how he cannot understand them while elevating his sensitivity above any woman. It seems right to point out that he wrote a paper on women in 1920 that provoked Woolf to write her own paper on the same theme. This may have been the point where the extensive argument between them started to take place.

Nevertheless, this argument was not as extensive as it may seem. They both still attended many of the same social events, which Woolf considered noteworthy enough to dedicate to some of her diary entries. On December 2, 1930, Woolf writes about a dinner party she attended the day before. She seems to be upset by Bennett and his opinions and does not care if they are on good terms or not. However, after his death, she admits to feeling a loss and writes, "I'm pleased by the way that A. Bennett writing to his nephew seems." And thinks about making one of Bennett's statements about her as her epitaph. Judging from what had happened between them, both on a personal level and through their published works, it is safe to say that Woolf had many different notions on specific topics. However, she still respected him as the successful writer that he was, although his writing style was not what she admired about him. She makes an interesting comment on his novel *Riceyman Steps* in the last of her diary entries from the year 1928, December 18:

Gave a description of Riceyman Steps- the ferns covered in dust, the man with cancer marrying the woman with fits- Not what one calls a distinguished mind- & what a subject to choose! It seems as if he attaches much importance to the subject. He was always praising alternative ways of training stories.⁷³

⁷³ Woolf et al., *The Diary of Virginia Woolf*. Vol. 3, 214.

Her comment focuses on the general description of the writing style used in the novel. Woolf expresses her confusion in his narration while somehow condones or maybe rather jests on the topic. The last sentence in her note is meant perhaps as derision on Bennett's novel since she calls the contents a "training". If all the passages from her diaries concerning Bennett or his work could be placed next to each other, the change in her attitude towards him would become more noticeable.

Woolf continues with her reservations on the Greek novel, which George Moore was writing. She points out his unoriginality with the story and complains about his constant dictating and re-dictating. It is apparent that this style of writing is not exactly the type Woolf prefers. She ends with a short note: "Wells- I spare myself Wells-& Galsworthy-"⁷⁴ H.G. Wells and J. Galsworthy are mentioned in Woolf's essays on modern and realist literature, but as if following up to her diary note, she does not attend to their work as much as she does to Bennett. In the essay, she exclusively names them to point out their style of realism and illustrate her point to the writer:

Mr. Wells, noting her poor dress, her harassed state, her apparent lack of education, would immediately begin constructing a Utopia wherein such women do not exist, and become so involved in making her what she ought to be that he would fail to see her as she is. Mr. Galsworthy would see her as a discarded product of the factory system and launch an attack on working conditions.⁷⁵

A diary entry from July 1, 1926, is the first notable entry about Wells she had written up until then. Virginia Woolf and her husband Leonard Woolf had a lunch party with H. G. Wells and his wife. The editor of the third Virginia Woolf's diary points out in the notes that there is no way of knowing if Virginia met either Wells or his wife before this party. However, Leonard Woolf inevitably had an excellent connection to H.G. Wells during and after the war. With that said, this is Woolf's first reaction to Wells after meeting him for the first time: "But all this has obscured Garsington; Bridges; & Wells. These great men are so much like the rest of us. Wells remarkable only for a combination of stockishness with acuity [...] rambling & romancing about the lives of people."⁷⁶ They talked about business, their lives and beliefs, and most importantly, other writers' books. Woolf does not go into detail on what their literary discussion covered. However, in the context, it is quite visible that she was delighted to meet them, and in fact, there is no visible presence of disagreement between the two writers, unlike the occasion when she

⁷⁴ Woolf et al., *The Diary of Virginia Woolf*. Vol. 3, 214.

⁷⁵ Cornwell, "Virginia Woolf, Nathalie Sarraute, and Mary McCarthy," 4.

⁷⁶ Woolf et al., *The Diary of Virginia Woolf*. Vol. 3, 91.

met Bennett. Also, she seems to be more considered to Wells in contrast to Bennett, whom she writes about in an upsetting tone even in her diaries.

Perhaps because of Leonard Woolf and H. G. Wells's friendship, Woolf's views on Wells seem biased. Also, she seems to have had a certain amount of respect for Wells. In a diary entry from June 9, 1926, not even a month before she and Wells met in person, she writes: "Called me 'too intelligent- a bad thing': can't criticise."⁷⁷ She is unable to criticize his opinion about her, because of his age and the connection of this fact to the social state of them both. He was a Victorian writer who spent the majority of his life in the Victorian era with different social standards. Therefore, his remark on Woolf's intelligence can be now in the modern age of England be perceived as a compliment, but there is no way of knowing the actual intention with which this statement was said. Nevertheless, it seems that Woolf took this well and, in reality, thought about Wells as of a famous writer as she states in the same entry: "Wells' fame seems to reach me."⁷⁸

Returning to the beginning of "Mr. Bennett and Mrs. Brown" and the group of "the Georgian" writers, she includes James Joyce, T. S. Eliot, and Lytton Strachey. She uses them and their work to illustrate what a breakthrough the early modernist writers made. Nevertheless, she also accuses them of using the "tools", which were initially created by the Victorian writers, to create modern literature: "Mr. Forster and Mr. Lawrence in particular—spoil their early work because, instead of throwing away those tools, they tried to use them"⁷⁹. In other words, she expresses her disappointment in their attempt to create a new literary approach as "they do not reflect the restraint, sympathy, and unselfishness that characterize the rules of Victorian society."⁸⁰

Giles Lytton Strachey was a writer, biographer and one of the founding members of the Bloomsbury group. However, his works have much in common with the Victorian era. His production of Victorian biographies was remarkable. It is fascinating to follow the changes that Woolf made in her perception of Giles Lytton Strachey. It is without a doubt that she admired him as a writer, but as she wrote in her diary, she respected him for his personality, saying: "I am not interested in what he writes. Thomas Hardy has what I call an interesting mind; so have

⁷⁷ Woolf et al., *The Diary of Virginia Woolf*. Vol. 3, 90.

⁷⁸ Woolf et al., *The Diary of Virginia Woolf*. Vol. 3, 89.

⁷⁹ Woolf, *Mr. Bennett and Mrs. Brown*, 2.

⁸⁰ Emily Blair, *Virginia Woolf and the Nineteenth-Century Domestic Novel* (Albany: State University of New York Press, 2007), 51.

Conrad & Hudson; but not Lytton not Matthew Arnold nor John Addington Symonds.”⁸¹ She presides this quotation by admitting the possibility that she is, in fact, envious of his success in the literary sphere and the popularity of his work on the market. In the same entry, she takes issue with his writing being highly unoriginal, which should not make him so astounding for the public. Even though his writing was significant for the field of biographers and she openly admitted her admiration for him, she still created “an intentional parody of Strachey’s ‘code of manners’ works on multiple levels: it associates his writing with outdated methods, pushing it into the past to move beyond it.”⁸²

From her diary entries, it is evident that Virginia Woolf and Lytton Strachey certainly are not just members of the same group of writers and intellectuals but also share a relationship on a personal level, as he proposed to her on February 17, 1909. In the next diary entry from December 21, 1924, Woolf writes a sort of a reminder to herself to write a letter for Strachey asking him to accept a dedication of her essay collection *The Common Reader* to him. There is no document to confirm his acceptance apart from the written dedication in the book itself. Nevertheless, just the fact that Woolf considered him for her book dedication suggests their respect for one another. Without it, this act of compliment or even an honour would not be possible for her to be of an option according to the social standards.

When combining Virginia Woolf’s diaries with the two above discussed essays, there is a visible overlap of opinions in all analysed fragments. Nevertheless, there are also significant differences in some cases connected mostly to the Victorian “materialist” writers. From all occasions in the diaries mentioning H.G. Wells, it appears that Woolf was upset about his lack of attention to her. “I am never praised except by my contemporaries or youngers. When Wells picks young writers, he neglects me.”⁸³ This entry was written around the time Virginia Woolf became more noticed by the public and other writers. She also started her idea to collect her essays into a book and publish it. A few years later, on September 21, 1922, there is another similar call for attention, this time to Arnold Bennett: “Standard James Laver called me a great writer ‘nobody need seek to qualify the greatness of Miss Virginia Woolf’ - hah! I hope Arnold Bennett sees that.”⁸⁴ Albright comments on similar statements Woolf writes in her diary. He understands it as a way to get out the urge of personalising her writing. On the other hand,

⁸¹ Woolf et al., *The Diary of Virginia Woolf*. Vol. 1, 238.

⁸² Blair, *Virginia Woolf and the Nineteenth-Century Domestic Novel*, 52-53.

⁸³ Woolf et al., *The Diary of Virginia Woolf*. Vol. 2, 260.

⁸⁴ Woolf et al., *The Diary of Virginia Woolf*. Vol. 3, 255-256.

focusing on her mental problems, it seems more logical to assign these self-evaluating entries to precisely that. She seems to rely so much on the opinions of others. Although as apparent from the two rewritten statements, she still gives more value the more encouraging once. Those said by ones she has no desire to impress, she immediately devalues.

7. Philosophy and Psychology as writing incorporated interest

Psychology and philosophy go hand in hand in many modernist works. As literary history informs, it is always present in literary works in many ways. It goes hand to hand with the protagonists of stories. Everything from how they look to how they behave and react to different stimuli presented to them by the story's flow. Even Woolf shows her interest in these aspects by presenting them in her fictions.

What seems interesting is that even as a representative of modernism and active user of the “stream of consciousness” aspect of writing, Woolf does not speak about people like William James or Henri Bergson, who visibly influenced her and the modernist writing in general. For example: Although just minor, Sigmund Freud is the only influencer of modernism she speaks of in her diaries. Nevertheless, she became interested in psychological findings of his only after his death. As implied by the diary entry from January 30, 1939, Woolf and Freud knew each other and spoke personally. In her diary, she noted a conversation on Hitler the two had together. Sadly, there is no evidence she had read any of his work before the same year of his passing. Her attentiveness in his writings grew exponentially after his death since there are not any notes in Woolf's diaries on them from before this sad event. Unfortunately, there is nothing in her records that would show any attitude towards his published studies which she had read. The only entry showing any outlook or feeling comes from December 9, 1939, where she writes: “Freud is upsetting: reducing one to whirlpool; & I daresay truly.”⁸⁵ The only comment on Freud's books *The future of an Illusion* and *Civilization and its Discontents*, in particular. This could lead to the idea that Woolf disagreed with his words regularly as even Maud Ellmann, in his document on Woolf's *To the Lighthouse*, speaks about her hostility towards Freud. Furthermore, Ellmann claims that: “Woolf may also have resented Freud for encroaching on her own domain, the mysterious life of the unconscious.”⁸⁶ Since Woolf was a person in a poor mental state, there may have been an aspect of fear preventing her from reading Freud. She

⁸⁵Virginia Woolf, and Anne Olivier Bell. *The Diary of Virginia Woolf*. Vol. 5 (London: The Hogarth Press, 1984), 250.

⁸⁶ Woolf et al., *The Diary of Virginia Woolf*. Vol. 5, 98.

never explicitly implies anything that would help answer why she decided to read his work at all in any of her diaries.

On the other hand, even though her entries do not provide information about her interests in psychology or the philosophy on time and understanding reality, her writing can. Some of her work, like *To the Lighthouse* or *Ms. Dalloway*, speak her passions loudly. Henri Bergson's work based on the reflections on time is almost word for word visible in *Ms. Dalloway*. The way Woolf plays with time perception in the plot of this storyline is very visibly connected to Bergson's time philosophy, which would bring a question probably impossible to answer. Suppose the information about her interest in this work was edited out before publishing by her husband to push her work in the public's minds or was it just an unimportant thing for her to include in her daily entries or perhaps something else. Whatever the case may be, it feels important to note that she uses a writing style based on psychological research without actually reading it for herself. This would show a contradiction in her speaking. While she claims that one needs to give a character a mind and soul to make it lifelike and thus achieve the experience of reading a realistic story for the reader, Woolf skips the essential part of researching was the style she recommends to do so comes from.

Conclusion

This bachelor thesis inspects the published diary collection of famous modernist Virginia Woolf, who is known for her resentment towards Victorian traditions in literature and compares them to her published essays written with an emphasis in this same focus.

As the first chapter establishes a definition for the term “diary” suggests, a piece of writing referred to by this same term is not created for publication purposes but rather to serve as an instrument of reflection,

recording, and confiding. Although this is not the only purpose which a diary has to carry. Since there are no restrictions for the author to follow and later determine if their writing can or cannot be considered diary writing. In the most general way of saying, what makes any text a diary text is collecting dated records. Usually containing descriptions of past events and/or thought processes of the author or any personal matter information. In other words, diaries typically do not include information that its author would plan on ever sharing with anyone apart from the closest individuals. This is also why this thesis uses the term “diary” rather than “journal” to talk about Woolf’s personal writing. Since as mentioned before, the journal is for one more of a term used to describe men’s form of the diary, but more importantly, it is more probable to be published by its author. Therefore, Woolf’s writer’s diaries can be used as an instrument for closer and more accurate inspection of her literary workshop, and in some cases, even explain her poetics.

In the essay “Mr. Bennett and Mrs. Brown”, Woolf heavily emphasised character’s importance in creating quality and believable fictional stories. She considers the character to be a carrier of the reality aspect in storylines, which means that her interpretation of reality is quite different from the modernist one. Rather than describing the character and focusing on the materials around it for drawing a realistic picture of a place in which the story gradually resolves, she focuses on the character itself. The modernist makes the story real by making the reader understand the character, feelings, mindsets, life philosophy, and simply anything unseeable by the naked eye. Woolf uses her diary as a practice tool to perfect her characters and make them seem like actual living beings. Throughout her diary, it is possible to find short character scratches. In her entries, she proclaims her diaries to serve the purpose of a place for practice. Newer the less these scratches still served more goals than to not fall out of practice. As established by the fourth chapter of this thesis, Woolf recorded character descriptions of people of her liking to use some of them later to represent her as a character in her own story, making her diaries a sketchbook full of different Virginias.

In terms of character, Woolf stays true to her published opinions in every analysed aspect. Unfortunately, this cannot be said with the same level of certainty about her proclamations against Victorian writing tradition. In her diary writing, she proclaims literature as an art style that must be respected. In her mind, writing is a complicated formal procedure, and all writers should take it seriously, as in staying true to the art form, but at the same time not becoming plain and innovative. Literary writing is supposed to be selfless, story-focused which is the accurate description of the realist's approach towards this concept. Woolf uses the tradition of diary-keeping, forced on to her by society, to satisfy her urge to make writing personal. Modernist literature comes close to classicist traditions in its formal smoothness. Woolf achieves this in her prose fiction by shifting the reality from outside surroundings to the stories' protagonists' inner thoughts. However, she still perceives the importance of the external-reality in combination with inner-reality.

In addition to this, although Woolf speaks against the Victorian tradition, she still uses its aspects in her fictions. One is the use of external-reality, although subdued and in combination with her preferred inner-reality. Second, as illustrated in the fifth chapter, her plot structures follow the traditional form of rising and falling action and very usual romantic plotlines popular in the Victorian era.

An exciting conclusion brought up by the diary analysis is Woolf's writing judgements. It is apparent that individuals she holds dear to her are not exposed to such a degree of criticism from Woolf as a people she did not know as closely. Any adverse reaction to acquaintances is suppressed in her diaries. If such a record occurs, Woolf seems to condone her friends' transgressions rather than criticise their actions. It is also apparent that the entry dedication for criticising her enemies is significantly more noticeable and frequent. Since she avoids any commenting when reading publications of people, she admires. Her diary entries also show the change in opinions towards some writers. For example, in the case of Arnold Bennett, she presents as almost a mortal enemy in connection to their dogmas' incompatibility. It is possible to see how her opinions of him slowly change when getting to know him better and finally reaching a point of admiration towards him.

Concluding this paper, Woolf is not exactly contradicting her published works by her diary entries, but somewhat matures her opinions. The contents of her entries can tell much more about her and her writing to the public, which can be taken as a suggestion for new research. Since her personal diaries also carry information on her personal literary work, politics, relationships, and many other topics, *Virginia Woolf's diary* can be inspected from much more perspectives.

It may be possible to compare the situation of Virginia Woolf's diary release to a similar situation in Czech history. Her diaries were released by her husband Leonard Woolf, a similar situation that happened to a Czech national revival writer Božena Němcová. Němcová also had her correspondence published by her husband posthumously and without any known permission. As implied by one of the previous diary-focused chapters, the act of publishing celebrities' personal belongings like correspondence, journals, and diaries becomes popular around the time both writers deceased. However, the common practice before that time was to eradicate all personal writing either in life or after by the woman's best friend or relative. Since both husbands spouse, figuratively speaking, dishonoured the unwritten law, that after the death of a woman, her best friend should dispose of all of her correspondence, i.e., diaries or journals, letters and other documents of a personal matter, which all women through history had gathered through their lifetime; is it possible to assume any kind of effectivity on them post-mortem? Both writers are now well known and significant women in the history of literature. To which could have these publications very well contribute. What these men gave to their wives was another chance to get recognised and understood by society.

Resumé

Tato bakalářská práce se věnuje problematice viktoriánské literatury a spisovatelům zmíněným v deníkové tvorbě modernistické spisovatelky, literární kritičky, esejistky a feministky Virginie Woolfové. Deníky jsou zkoumány a porovnávány v kombinaci s jejími publikovanými esejemi za účelem zjištění nesrovnalostí v publikovaných a nepublikovaných výročí Woolfové. Celá práce je pomyslně rozdělena do dvou hlavních částí, které jsou následně děleny do samostatných kapitol. První polovina práce definuje deník a deníkovou tvorbu, čímž vytváří podklad pro polovinu druhou. Ta se následně věnuje samotné analýze deníků a jejich porovnání s esejemi „Pan Bennett a Paní Brown” a „Moderní Fikce”.

První část této práce definuje deník jako literární žánr. V anglickém jazyce se vyskytují dva výrazy pro české slovo deník a každému z nich také náleží lehce odlišná definice. První termín, přeložen jako: deník, označuje text členěný do datovaných sekcí, které je možné nazývat deníkovými záznamy. Takto dělený text obecně obsahuje autorovy záznamy aktivit a situací, může sloužit také jako záznamník myšlenek, pocitů, trápení, názorů a dalších informací. Deník je většinou tvořen se záměrem uchování soukromých informací, v některých případech za účelem reflektování. Text tedy není určen pro oči široké veřejnosti, ale pouze autorovi případně jeho/jejích velmi blízkých osob. Druhý termín pro deník je v angličtině označován slovem „journal“, který bohužel v češtině nemá vlastní překlad. Jediný rozdíl mezi tradičním deníkem a anglickým „journal“ je v soukromnosti jejich obsahu. Ani jeden z výrazů neoznačuje dokument tvořený se záměrem zveřejnění, ovšem v případě „journal“ je případná publikace mnohem pravděpodobnější. Tento dokument většinou neobsahuje příliš soukromé záznamy. S touto informací je tedy možné deník považovat za věrohodný záznam autorových pocitů, myšlenek, názorů a dalšího, což jej činí ideálním nástrojem pro bližší pochopení autora a jeho jiné tvorby. V návaznosti na tuto informaci je také možné podotknout, že spousta deníků byla po dokončení zničena za účelem uchování soukromí tvůrce.

Z historického hlediska deník, jak ho známe nyní, prošel velkým vývojovým procesem. Protestanté pro tento dokument vytvořili pravidla, která se ale postupem času přestala používat. Je tedy nutné podotknout že jakákoliv definice deníku a deníkové tvorby je pouze pokusem o ustanovení jakési normy pro tento žánr. Sama o sobě deníková tvorba neobsahuje žádné restrikce kromě řečené datace záznamů, po které deník také dostal svůj název.

Druhá část této teze se věnuje samotné analýze sbírky deníků Virginie Woolfové a jejím názorům na realisty a jejich literární tvorbu. V rámci této části je kladen důraz na dva hlavní

aspekty, jimiž je tradiční způsob spisovatelského procesu a zmínky týkající se viktoriánských spisovatelů neboli osobní pohled Woolfové na tvorbu konkrétních spisovatelů.

Dále se tato část práce specializuje na koncept fiktivní postavy a její role v literárním procesu psaní. Woolfová klade velký důraz na postavu a její tvorbu. Její postoj představuje protagonisty knih jako nositele reality. Jinými slovy postava ve fiktivním příběhu navozuje pocit reality čtenáři. V čemž se liší pohled na koncepci příběhu Woolfové od realistů jako je Arnold Bennett nebo H. G. Wells. Viktoriánští spisovatelé, které Woolfová mimo jiné označuje za materialisty, navozují realističnost příběhu snahou přiblížit čtenáři co nejvíce prostředí, ve kterém se děj odehrává. Věnují tak velkou pozornost materiálům v okolí a na povrchu a vytváří tak co nejvěrohodnější prostředí, do kterého jsou posléze zasazeny postavy. Woolfová se naopak snaží vytvořit co nejrealističtější působící postavy pro její fikce. Zaměřuje se na jejich myšlení a chování, k čemuž využívá techniku zvanou „proud vědomí“. Sama také poukazuje na skutečnost, že postavy mohou vzbuzovat jiné pocity v autorovy a jiné ve čtenáři, což je také žádoucím cílem dobře propracované postavy.

V rámci deníků je mezi různými záznamy možno nalézt i takzvané skici postav. Krátké pasáže, kde Woolfová vytváří popisy osob, se kterými se setkává. Tyto skici slouží nejen jako způsob procvičování a zlepšování jejích schopností ve spisovatelské oblasti, ale také jako inspirace pro budoucí tvorbu postav. Některé z těchto popisů údajně posloužili přímo jako popis samotné spisovatelky. Tímto způsobem si tedy Woolfová schraňovala charakteristiky, které potom aplikovala na postavy představující ji samotnou v jejích vlastních příbězích. Je tedy možné považovat její deníky za jakousi galerii různých Virginii Woolfových. Proto je také v denících možné najít spoustu záznamů výroků ostatních o ní samotné.

Kromě postavy, Woolfová naráží na samotný spisovatelský proces a tradiční tvorbu zápletky v příběhu. Dle jejích slov v literatuře není místo pro zosobňování, literární fikci totiž považuje za formální umění a je tedy nutné ho tak i prezentovat. Jinými slovy spisovatelský proces by měl zůstat věrný umělecké formě, ale zároveň vnést do textu něco inovativního. Tuto inovativnost Woolfová do svých publikací vložila změnou vnímání reality, která jak se zdá, celkově protíná všechny aspekty pro tvorbu modernistického textu podle Woolfové. Jak již bylo řečeno, realisté iniciují věrohodnost příběhu takzvanou vnější neboli externí realitou. Té dosáhnou popisem okolí. Zatím co Woolfová se snaží využívat realitu vnitřní, čehož dosahuje právě pomocí „proudu myšlení“ u svých postav. Na druhou stranu, deníkové záznamy naznačují, že Woolfová nevnímá vnější realitu až tak negativně jak se na první pohled může

zdat. Její nevole vůči tomuto druhu reality vychází z přemíry, se kterou je viktoriány využívána, sama ale tento druh reality používá, i když pouze ve snížené míře a v kombinaci právě s realitou vnitřní. Mimo jiné Woolfová nabádá k depersonalizaci psaní. Právě proto, že vnímá literaturu jako prostor kam ego nepatří, snaží se tuto vnitřní urgenci k zosobnění textu potlačit. K tomu hojně využívá právě svých deníků. Deníky jí tedy slouží nejen jako zpovědnice, prostor inspirace, ale také jako nástroj pro zdokonalení její spisovatelské profese.

Co se týče konceptu postavy, Woolfová zůstává za svými slovy stát ve všech zkoumaných aspektech. To samé ale bohužel není se stejnou jistotou možné říct o stylu psaní zápletky. Woolfová následuje tradiční stoupající a klesající formu pro psaní děje příběhu, která je tradiční i pro viktoriánskou tvorbu, což může být ilustrováno na jejích novelách. Tradiční romantickou zápletku je také možné v novelách Woolfové zaznamenat. Tudíž není možné se stoprocentní jistotou potvrdit její averzi vůči tradičně viktoriánské struktuře textu fikce.

Posledním aspektem zkoumání této teze jsou samotní spisovatelé řadící se k proudu realismu. Woolfová tuto skupinu tvůrců označuje za materialisty právě pro jejich posedlost popisem okolí a materiálních aspektů. Závěr, který tato část přináší, poukazuje na značnou neobjektivitu publikovaných výroků Woolfové. Při bližším zkoumání je možné zaznamenat lišící se způsob hodnocení a kritizování různých autorů, a to na základě osobního vztahu. Osobnosti, jako například Arnold Bennett, kterého prezentuje skoro jako úhlavního nepřítele, Woolfová nešetří negativní kritikou ani v denících. Zatímco spisovatelé, kteří jí byli určitým způsobem blízcí, jsou její kritiky ušetřeni téměř úplně. V případě, že se v deníku nějaká kritika na ně samotné nebo jejich tvorbu objeví, vždy jsou jejich zmíněné prohřešky Woolfovou opodstatněny a prominuty, což se ale nedá říct o ostatních tvůrcích. Je také zřejmé že se snaží jakékoliv závažnější kritice přátel vyhýbat, a to až do mezí, kdy odmítá číst jejich publikace či se o nich alespoň nezmiňuje.

Závěrem je tedy možné podotknout, že žádné výroky Woolfové není nutno považovat za kompletní protirečení, ale spíše za posun názoru, který je možné ilustrovat na případu Bennetta. Přesto že se ve spojitosti k němu nevyjadřuje Woolfová zrovna chvályhodně. V průběhu deníků je možné pozorovat posun názoru na jeho osobu od chvíle, kdy spolu začali osobně komunikovat.

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